

KAMMERMUSIK

Sextette für Klavier und verschiedene Instrumente

Bennett, W. St., Op. 8. Sextett für Klavier, 2 Violinen, Viola, Violoncell und Baß (oder 2 Violoncelle). <i>A</i>	Mark 10.50
Jadassohn, S., Op. 100. Sextett für Klavier zu 4 Händen, 2 Violinen, Viola und Violoncell. <i>G</i>	9.—

Quintette für Klavier und verschiedene Instrumente

Blumer jun., Th., Op. 21. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i>	Mark netto 12.—
Costa, A., Op. 1. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Em</i>	12.—
Draeseke, F., Op. 48. Quintett für Klavier, Violine, Viola, Violoncell und Horn. <i>B</i>	18.—
Erlanger, G., Op. 39. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i>	15.—
Goetz, H., Op. 16. Quintett für Klavier, Violine, Viola, Violoncell und Baß. <i>Cm</i>	10.50
Grädener, H., Op. 6. Quintett No. 1 für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i>	13.50
— Op. 19. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i>	15.—
Huber, H., Op. 111. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Gm</i>	15.—
Jadassohn, S., Op. 76. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i>	12.—
Lamberg, J., Op. 18. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i>	15.—
Lange, S. de, Op. 65. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i>	15.—
Martucci, G., Op. 45. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i>	15.—
Reuss, A., Op. 12. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Fm</i>	netto 15.—
Rheinberger, J., Op. 114. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i>	netto 12.—
Rückauf, A., Op. 13. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i>	12.—
Thuille, L., Op. 20. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Es</i>	netto 15.—

Quartette für Klavier, Violine, Viola und Violoncell

Brambach, C. Jos., Op. 13. Quartett. <i>Es</i>	Mark 14.—
— Op. 110. Quartett. <i>Gm</i>	12.—
Fuchs, R., Op. 15. Quartett. <i>Gm</i>	10.—

Hiller, F., Op. 133. Quartett No. 3. <i>A</i>	Mark 17.50
Jadassohn, S., Op. 77. Quartett. <i>Cm</i>	10.—
Malling, O., Op. 80. Quartett. <i>Cm</i>	netto 9.—
Stojanovits, P., Op. 15. Quartett. <i>D</i>	netto 9.—

Trios für Klavier, Violine und Violoncell

Badie, F. Ed., Op. 25. Trio. <i>Dm</i>	Mark 7.50
Bennett, W. St., Op. 26. Trio. <i>A</i>	5.50
Chopin, Fr., Op. 8. Trio (Mikuli). <i>Gm</i>	2.90
Fall, S., Op. 4. Trio. <i>Am</i>	9.—
Förster, A., Op. 61. Trio in leichtem Stile No. 1. <i>C</i>	4.—
— Op. 172. Trio in leichtem Stile No. 2. <i>D</i>	4.—
— Op. 174. Trio in leichtem Stile No. 4. <i>F</i>	4.—
Frank, E., Op. 20. Bayrische Walzer. Heft I (No. 1—6)	3.—
Heft II (No. 7—13)	3.50
Fuchs, R., Op. 22. Trio. <i>C</i>	10.—
Goldmark, C., Op. 4. Trio. <i>B</i>	10.—
Grädener, H., Op. 25. Trio No. 2. <i>Dm</i>	12.—
Graener, P., Op. 20. Kammermusikdichtung No. 2. <i>Fm</i> netto	6.—
Hartmann, E., Op. 10. Trio. <i>B</i>	8.50
Hiller, F., Op. 64. Serenade. <i>Am</i> (Trio No. 4)	9.—
— Op. 74. Trio No. 5. <i>E</i>	9.—
— Op. 186. Serenade. <i>C</i> (Trio No. 6)	9.—
Huber, H., Op. 120. Eine Bergnovelle. Trio No. 4. <i>B</i> netto	9.—
Kursch, R., Op. 28. Trio. <i>Gm</i>	netto 6.—
Martucci, G., Op. 62. Trio No. 2. <i>Es</i>	12.—
Müller-Reuter, Th., Op. 19. Trio. <i>Dm</i>	12.—
Norman, L., Op. 4. Trio. <i>D</i>	8.50
Onslow, G., Op. 83. Trio. <i>Fism</i>	8.—
Reinecke, C., Op. 126. 2 Serenaden.	
No. 1. <i>C</i>	5.50
No. 2. <i>A</i>	5.50
Reissiger, C. G., Op. 56. Trio No. 4. <i>Fism</i>	8.—
Rheinberger, J., Op. 112. Trio No. 2. <i>A</i>	7.50
Saffe, F., Op. 13. Romanze. <i>F</i>	2.—
Schumann, R., Op. 66. Bilder aus Osten. 6 Impromptus (Palme). Heft I, II	je 3.—
Stojanovits, P., Op. 16. Trio. <i>C</i>	netto 9.—
Wilm, N. v., Op. 165. Trio. <i>Em</i>	7.50

Trios für Klavier und Blasinstrumente

Heidrich, M., Op. 25. Trio für Klavier, Klarinette und Horn. <i>Cm</i>	Mark 10.—
Tillmetz, R., Op. 31. Notturmo für Klavier, Flöte und Waldhorn	2.50

LEIPZIG · FR. KISTNER

SONATEN

Klavier

M. Pf.

a. Zu 2 Händen

- ANSORGE, C. Op. 1. Sonate, Fm 4.—
 BEHN, H. Op. 6. Sonate, Cm . . 5.—
 BENNETT, W. St. Op. 46. Die
 Jungfrau von Orleans (Schiller).
 Sonate, As 4.—
 CHOPIN, Fr. Op. 4. Sonate, Cm 1.50
 — Op. 35. Sonate, Bm 1.20
 — Op. 58. Sonate, Hm 1.70
 FUCHS, Rob. Op. 19. Sonate, Ges 4.—
 HELLER, St. Op. 9. Sonate, D . 3.—
 REHBERG, W. Op. 3. Sonate, G 3.—
 RHEINBERGER, Jos.
 Op. 135. Sonate No. 3, Es . . 5.—
 Op. 184. Romantische Sonate,
 Fism 5.—
 SATTER, G. Op. 66. Sonate, Es . 4.—
 VOLKMANN, Rob. Op. 12. So-
 nate, Cm 3.—

b. Zu 4 Händen

- EVERS, C. Op. 51. Sonate, C . . 6.—
 — Op. 102. Sonate, B 5.—
 GOETZ, Herm. Op. 17. Sonate,
 Gm 5.50
 MOSCHELES, I. Op. 121. So-
 nate, E 6.50
 SCHUMANN, Rob. Op. 11. So-
 nate, Fism, bearbeitet von L. RÖHR 8.50

Violine und Klavier

M. Pf.

- BOEDECKER, L. Op. 22. Sonate,
 Fm 4.50
 BOSSI, M. E. Op. 117. Sonate
 No. 2, C 7.50
 BRAMBACH, C. Jos. Op. 74. So-
 nate, Am 7.50
 DAYAS, W. H. Op. 11. Sonate, D 9.—
 DRAESEKE, F. Op. 38. Sonate, B 7.50
 FUCHS, Rob.
 Op. 20. Sonate No. 1, Fism . 6.—
 Op. 33. Sonate No. 2, D . . . 5.—
 Op. 68. Sonate No. 3, Dm . . 7.50
 HUBER, H.
 Op. 112. Sonate No. 5, E . . . 6.—
 Op. 119. Sonata graziosa
 No. 7, G 7.50
 MIKULI, C. Op. 26. Großes Duo, A 6.—
 NORMAN, L. Op. 3. Sonate, F . 4.50
 PORTER, C. H. Op. 1. Sonate, G 6.—
 REINHOLD, H. Op. 24. Sonate, G 8.—
 RHEINBERGER, J. Op. 105. So-
 nate No. 2, Em 6.—
 RÜCKAUF, A. Op. 7. Sonate, Fm 6.—
 WICKENHAUSSER, R. Op. 13.
 Sonate, Em 7.50
 WIENIAWSKI, H. u. Jos. Op. 2.
 Allegro de Sonate (Presto), Gm 2.50

Viola und Klavier

- NORMAN, L. Op. 32. Sonate, Gm 7.—

Violoncell u. Klavier

M. Pf.

- BENNETT, W. St. Op. 32. Sonate,
 A 5.50
 BLUMER jun., Th. Op. 23. So-
 nate, Bm no. 6.—
 CHOPIN, Fr. Op. 65. Sonate, Gm 2.30
 COSSART, Leland A. Op. 18. So-
 nate, C no. 7.50
 DAYAS, W. H. Op. 12. Sonate, F 7.50
 FUCHS, Rob. Op. 29. Sonate, Dm 6.—
 HUBER, H. Op. 114. Sonate No. 3,
 Cism 7.50
 MARTUCCI, G. Op. 52. Sonate,
 Fism 7.—
 MOSCHELES, I. Op. 121. Sonate,
 E 7.50
 NORMAN, L. Op. 28. Sonate, D 6.50
 SCHMID, J. Op. 63. Sonate, Dm 5.—
 SHERWOOD, P. Op. 10. Sonate,
 D 7.50
 WICKENHAUSSER, R. Op. 18.
 Sonate, F 7.50

Klarinette u. Klavier

- DRAESEKE, F. Op. 38. Sonate, B 7.50
 RHEINBERGER, J. Op. 105^a. So-
 nate, Esm 6.—

Horn und Klavier

- RHEINBERGER, J. Op. 178. So-
 nate, Es 5.—

LEIPZIG ■ FR. KISTNER

SUITE.

GRAVE.

Friedrich Hermann Op. 17.

Energico ed appassionato, ma in tempo moderato.

Nº 1.

ff *f* *mf* *p* *pp* *f* *dimin.* *espress.* *cresc.* *al* *ff* *più f e sempre*

A **B** **C** **D**

dolce

VIOLINE 1.

F
dolce
cresc.
dimim.
dolce
p
pp
f
ff
cresc.

Vivace, ma non troppo agitato. Scherzo.

No 2.
p leggiero
pizz.
p

Musical score for Violin 1, page 3. The score consists of ten staves of music. The first three staves are in G major (one sharp) and 2/4 time. The fourth staff is in D major (two sharps) and 2/4 time, marked *pp* and *Più agitato.*. The fifth staff is in D major, marked *arco*, *3^a Corda*, *2^a Corda*, *1^a Corda*, *cresc.*, *mf*, and *dimin.*. The sixth staff is in D major, marked *p*, *cresc.*, *f*, and *dimin.*, with a section marked *II*. The seventh staff is in D major, marked *p*, *cresc.*, and *f*. The eighth staff is in D major, marked *f*, *cresc.*, and *f*. The ninth staff is in D major, marked *fz*, *dimin.*, *p*, and *p*. The tenth staff is in D major, marked *cresc.*, *f*, and *3*.

VIOLINE 1.

rallentando *al pizz.* *tempo I.* *arco* *tr* *p leggiero*

pizz. *L* *1* *pp*

Canzonetta.

Nº 3. *Allegretto tranquillo.* *p* *cresc.* *f* *p* *mf* *dimin.* *p* *pizz*

M arco *pp* *cresc.* *f* *dimin.* *p*

VIOLINE 1.

5

sempre p

f arco *p* *f* *pizz.*

pp

cresc. *f*

sempre f *dimin.* *p* *dolce*

f *dimin.* *p dolce*

arco *pp* *pizz.*

sempre pp *poco ritard.* *pp*

Giocosso.

Allegro risoluto.

No 4. *4th Corda*

f *dolce* *f* *p* *scherzoso*

dimin. *p* *4th Corda* *f*

4th Corda *f* *tr*

VIOLINE 1.

Violin 1 score, measures 1-16. The music is in G major, 2/4 time. It features a variety of dynamic markings and articulations:

- Measures 1-4: *ff* (fortissimo), *dimin. dolce* (diminuendo dolce).
- Measures 5-8: *ff*, *p leggiero* (piano leggiero).
- Measures 9-12: *pp* (pianissimo), *cresc.* (crescendo), *f* (forte).
- Measures 13-16: *sempre f* (sempre forte), *f = p* (forte = piano), *fz* (forzando).
- Measures 17-20: *ff*, *f*, *fz*, *4^a Corda - tr* (4th string - trill).

Marcia funebre e Presto.

Violin 1 score for "Marcia funebre e Presto", measures 1-8. The music is in G major, 2/4 time. It features a variety of dynamic markings and articulations:

- Measures 1-4: *Lento.* (Lento), *con Sordino* (con Sordino), *pp* (pianissimo), *mf* (mezzo-forte), *pp* (pianissimo).
- Measures 5-8: *pp*, *mf*, *pp*, *R* (ritardando), *1* (first ending), *p* (piano).

Violin 1 musical score page 7. The score consists of ten staves of music in G major (one sharp) and 4/4 time. The first staff begins with a dynamic of *f* and a crescendo leading to *p*. The second staff features dynamics of *fz*, *mf*, *p*, *pp*, *cresc.*, and *f*. The third staff includes *dimin.*, *pp*, *fz*, and *pp*. The fourth staff is marked *Presto. senza Sordino 4^a Corda* and starts with *f*, leading to a *ff* section. The fifth staff continues the *ff* section. The sixth staff ends with a measure marked *4*. The seventh staff begins with *f*. The eighth staff ends with *dimin.*. The ninth staff is marked *T* and *p*, with a *sempre p* instruction. The tenth staff continues the *sempre p* section.

VIOLINE 1.

animato

cresc. *fz* *fz* *fz* *mf* *cresc.* *fz*

ff *fz* *fz* *fz* *mf*

Cadenza *vivace*

in tempo *Cadenza* *Sordino* *Lento.* *con Sordino*

mf *pp* *pp* *mf* *pp*

Presto. *senza Sordino*

mf *pp* *pp* *p*

sempre pp *p*

1 *2da Corda* *1ma Corda* *espress.* *dimin.* *p*

mf *espr.*

VIOLINE 1.

9

This page of a violin score contains ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings. The first staff begins with a *cresc.* marking. The second staff features a *ff* marking. The fourth staff includes a *sempre f* marking. The sixth staff has a *ff* marking. The eighth staff has a *cresc.* marking. The tenth staff has a *ff* marking. The score is written in a single system with ten staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The first staff begins with a *cresc.* marking. The second staff features a *ff* marking. The fourth staff includes a *sempre f* marking. The sixth staff has a *ff* marking. The eighth staff has a *cresc.* marking. The tenth staff has a *ff* marking. The score is written in a single system with ten staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The first staff begins with a *cresc.* marking. The second staff features a *ff* marking. The fourth staff includes a *sempre f* marking. The sixth staff has a *ff* marking. The eighth staff has a *cresc.* marking. The tenth staff has a *ff* marking.